Barnaby Jackson: Introduction **Spring 2008**

The media universe is converging: films, television, games, and the internet, are now a magical blend of cinema, visual effects and computer generated imagery.

Vastly improved image quality and faster graphics processing now allow for the possibility of "film quality" immersive experiences on computers and television. Virtual sets, photorealistic digital environments, 3D technology, and immersive media experiences have all been integral to my work in a wide range of mediums. And now the technology is available to bring these techniques to new interactive venues.

I have directed national television commercials, ride films, and a visual effects IMAX film. And I have supervised and produced visual effects on features, shorts, and many commercials for a range of directors, and visual styles. I direct animators, and supervise post. And I've worked with large budgets, and small, as a Creative Director, Director, Producer and Visual Effects Supervisor.

Recent Past:

Recently I lead the development of the first real-time HD virtual sets system. Using a large scale green screen, a purpose built encoded camera system, and customized game engine technology to render high resolution environments, we successfully integrated actors into high resolution, photorealistic digital environments, in real-time.

Photo-Real Digital Environments:

This virtual sets system, and the initial projects, lead to the creation of some incredible virtual environments, and lead me to a number of projects that utilized architectural visualization. I brought my filmmaking experience into a collaboration with architects and digital artists to create award winning short films in photo-real virtual worlds.

Current Projects:

At Hasbro I'm working with digital sets, live action, and animated characters to create prototype media products for branded toys and games. I helped Hasbro create a cutting edge digital media creation studio with a green screen stage to shoot actors and integrated live elements, and I've used human motion capture to animate GI Joe.

Some Early Firsts:

I developed an academy award winning motion picture camera, created and directed the first VFX IMAX film for Intel, and my Sony SDDS sound trailers for release with Godzilla were the first to use electronic printing intermediates for large scale release. I've worked in visual effects for 25 years, starting after college with Douglas Trumbull in 1983 at Showscan Films in Los Angeles. I have participated in the evolution of the filmmaking process from analog to digital, and from film to electronic capture. I have consistently been a technology leader and an innovator, and I continue to push for new creative solutions as the industry evolves.

BARNABY JACKSON: Biography and Resume: Spring 2008

Producer, VFX Supervisor, Director and Technology Innovator: Barnaby Jackson is known for his visual effects television commercials, his design and direction of computer generated animation, his experiential sound trailers, his wild motion simulation ride-films, and his sci-fi action-adventure IMAX feature film. Jackson designs, develops and integrates new technologies to achieve ground breaking creative results.

Jackson began his career with his mentor, and visual effects pioneer Douglas Trumbull ("2001," "Close Encounters" & "Blade Runner.") With Trumbull he helped develop the Showscan high speed film process and the Academy award winning Showscan camera system. He trained as fine arts still photographer, and has worked in many capacities in the film industry: from camera assistant to camera operator and as a visual effects supervisor, director and producer. Jackson received his first film credit in "Let's Go" for the construction and on-set operation of a servo-mechanical robot. Jackson continues to collaborate with Trumbull and is currently working on designs and specialized photographic equipment for a new project.

Jackson is the creative director at MachineHero LLC were he is designing and directing a short film and commercial for JLo's new fragrance for Coty. With Machinehero, at The Rhode Island School of Design, Jackson is creating a stylized virtual garden populated with 3D plants and environmental effects to dramatically illustrate this new sensory experience for Jennifer Lopez.

Jackson has also recently completed a number of projects for Hasbro, including original television programing, interactive web films, and computer generated sequences using human motion capture to bring GI Joe to life. Using virtual sets and large scale puppets Jackson animated Hasbro's new product: TJ Bear. Jackson, collaborating with Hasbro, created a prototype digital production facility for the in-house capture of miniature sets and puppets.

Jackson was previously creative director at Neoscape Inc. where he conceived, produced and directed short films and television commercials that utilized photorealistic virtual environments and digital sets. These large scale green screen projects relied heavily on live pre-visualization. As a creative director, Jackson oversaw the implementation and creation of media in all forms, from websites, and interactive tools, to virtual reality and all forms of rich media content.

Inspired by Trumbull's groundbreaking work with virtual sets, Jackson recently developed the first HD Real-Time virtual set system. At Sonalysts, with technology partners, including Vizrt, Panasonic, Ultimatte, Nvidia and others, Jackson's team designed and engineered the equipment, and then produced projects for both government and corporate clients. Purpose built encoded cranes drove high-resolution digital sets, rendered via custom game engine software, with baked-in lighting and textures, to provide extraordinary live composites.

Project Highlights: (selected projects)

Animation	Designed and directed CGI animated commercials for AT&T including the award winning "Newton." Created "Bacteria" for air on the Super bowl.
IMAX Feature Film	Developed and Directed: "The Journey Inside" a 12 million-dollar, science fiction and visual effects IMAX film, sponsored by Intel Corp.
SDDS Trailers	Conceived and Directed four live action motion picture sound trailers for Sony's SDDS theatrical sound systems that combine live action and CGI.

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Project Highlights: (continued)

Ride Films	Produced and Directed motion simulation (interactive moving seats) ride films including: "Endless Summer: The Ride," "Afterburn," and "Runaway Train."
TV Commercials	Directed and Supervised visual effects for dozens of national television spots, including Coke, Pepsi, Nissan, Honda, Nintendo, Chevy, Mattel and IBM.
Camera System	Supervised and Managed a team of designers and engineers in the development of the Academy Award winning Showscan 65mm camera.

WORK HISTORY: (companies and positions)

Machine Hero	**2007-Present:** Jackson is currently Executive Producer and Creative Director.
Neoscape	**2005-2007:** As Creative Director, Jackson directed a team of 50 animators, designers and artists, producing films, creating virtual worlds and new media.
Sonalysts	**2002-2005:** As a Designer/Supervisor Jackson created a real-time HD virtual sets system and supervised/directed the first projects to prove its viability.
Miss Jones	**1999-2001:** Designed and directed national spots and campaigns for AT&T, Verizon, Accenture and others. Jackson supervised a team of animators.
Sony Pictures	**1995-1998:** Directed TV commercials for Sony's Pavlov Productions for Honda, Prestone, McDonalds, Sprint and many others. Supervised VFX for other directors and worked with Sony Imageworks.
Rocket Interactive	**1990-1994:** Partner and Producer/Director. Supervised visual effects, and created interactive ride films including "Endless Summer: The Ride."
Berkshire MP	**1987-1990:** VFX Producer and Visual Effects Supervisor working with Douglas Trumbull on projects including "Back to the Future: The Ride."
Cinema Products	**1986-1987:** Continued to work with Showscan and was System Design Manager for the creation of a motion picture camera system: the CP-65.
Showscan Film	**1983-1985:** Helped to develop Trumbull's large-format, wide-screen, Showscan motion picture system and managed the camera department.

EDUCATION: Haverford College, Haverford PA, BA 1983 in Fine Arts and Philosophy
Philadelphia College of Art, Advanced Film Studies, and Production

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